

## BANTHA TRACKS.

JOURNAL OF THE OFFICIAL STAR WARS FAN CLUB

**A**ll producers on Lucasfilm projects are line producers whose chief responsibility is to supervise all aspects of the making of the film, as opposed to independent producers who also find the subject matter and raise the money for the project. The producer makes the major decisions involving money and talent, taking part in the hiring of the cast, director, writer, key crew members, etc. He oversees all aspects of the film's production, sets up the schedule and carefully plans, guides and monitors every production detail.

For INDIANA JONES AND THE TEMPLE OF DOOM, Executive Producer George Lucas has the creative control which he shares with Director Steven Spielberg. Co-Executive Producer Frank Marshall is also responsible for

*"...I have gained enormous experience because Lucasfilm has been an innovator in technique."*

the day-to-day running of the film working with Producer Robert Watts.

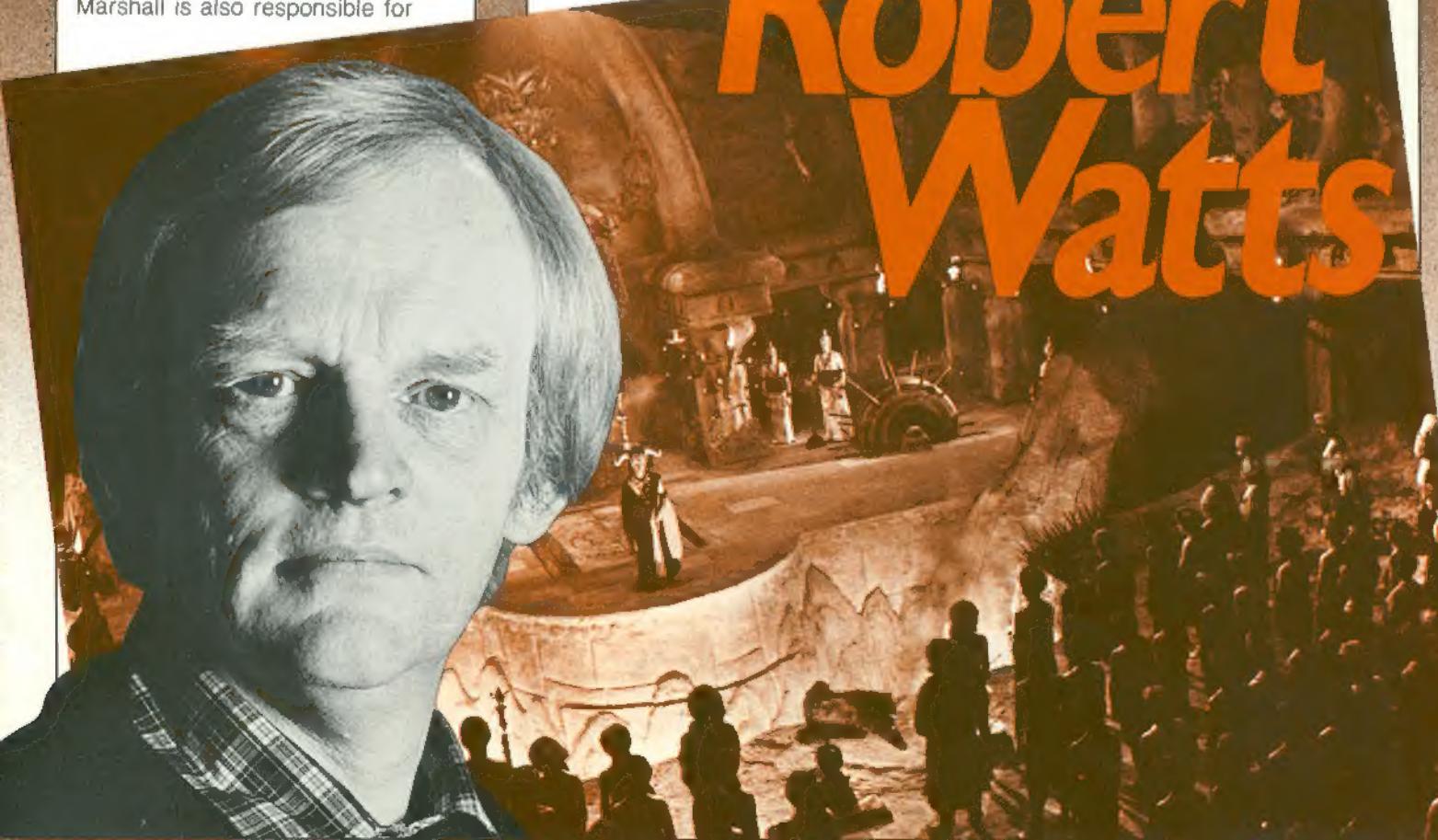
Robert Watts' association with George Lucas began when he was the production supervisor on STAR WARS. Watts graduated from Marlborough College in England and Grenoble University in France. After serving as an officer in the Royal West African Frontier Force in Nigeria he entered films as an assistant

director. In the capacities of production or location manager his credits include the films THUNDERBALL, YOU ONLY LIVE TWICE, INSPECTOR CLOUSEAU, PAPILLON, THE OTHER SIDE OF MIDNIGHT and MEETINGS WITH REMARKABLE MEN. He was associate producer of THE EMPIRE STRIKES BACK, RAIDERS OF THE LOST ARK and co-producer of RETURN OF THE JEDI.

**BT: As a producer how do you begin a production? Who do you deal with most?**

RW: One deals mostly with the director. One deals with the

# Robert Watts





## BT: How do you pre-plan?

RW: I start with the script. It tells me the film opens in Shanghai then moves to India, the only two countries featured in this film. It means we have to find a location for Shanghai and a variety of locations for India. The obvious idea would be to go to Shanghai and shoot there. However, unless you have a major amount of shooting to do in the People's Republic, it's not worth going into China. It wasn't worth it on this particular film, since the majority of the Shanghai action takes place in the interior of a nightclub which was built at EMI-Elstree Studios. With Shanghai eliminated, Hong Kong appeared to be the next obvious place for the exterior street scenes.

Since Hong Kong has a good film industry, and we had a limited amount of shooting to do, I hoped to crew it locally. This would eliminate transporting everybody halfway around the world to shoot for a week. I went to Hong Kong to see if there was anything we could use for our time period, Shanghai of 1935. Unfortunately, there wasn't.

When Hong Kong didn't work as a locale, Elliott Scott, the production designer, and I went to Macao, a Portuguese settlement at the mouth of the Si Kiang River, sixty miles from Hong Kong. It's

similar to Hong Kong but minute, subsisting mainly on gambling and tourism. It's reached from Hong Kong by hydrofoil. It was possible to shoot there because it has not been developed like Hong Kong. We found a place for the exterior of the nightclub, an old disused hotel which we dressed up, plus a variety of streets for the car chase. Macao worked so we started shooting the movie there.

The next location is India where the bulk of the story takes place. I travelled very extensively with Scottie from the Himalayas in the north to Mysore in the south, taking in Bombay and Delhi. We decided the one thing we really wanted to shoot in India was the maharajah's palace. We picked the Amber Palace in a place called Jaipur. We found almost every script location in India, except the gorge which is very, very important to the movie.

In the end we didn't shoot there because the Indian government is very strict about what can or cannot be shot in their country. When I presented the script to the Indian government they asked for certain changes, which we made. They asked for more changes, which we made. And they asked for more and more changes. In the end we said we would not be coming to India. We shot the maharajah's palace on the back lot of the studio in London.

From India we went down to Sri Lanka to look at its rivers. Since my vision of Sri Lanka was of a lush countryside, I felt there was no chance of doing certain aspects of the film there, like the desolate village. When we arrived the first thing we did was a little helicopter scouting. During the scout we came to an area where the ground at the bottom of a real rocky crevice was totally defoliated. We landed to have a look because it fitted the image of how the village should look at the beginning of the story. It was not possible to shoot there since it

actors, but it is the director who is directing the actors in terms of performance. In totally creative thinking the director must be on a one-to-one basis with the actors. His most important role is to get the performance from them. He is the storyteller. Everybody else, from the producer down to the person who sweeps the stage out at night, is there for one reason and one reason only: to help the director tell his story. We're fortunate in having a very fine director in Steven, both technically and in the way he deals with the actors.

Casting the crew is as important as casting the cast. It's important that each technician is the best that you can possibly get in his capacity. Since the crew is a group of people with a variety of personalities, it's also important that people are going to get on together.

In all aspects of filmmaking, pre-planning is very, very important. Steven totally storyboards the movie. Everything must be carefully worked out before starting to shoot, because maximum costs start the day filming begins. Pre-planning is preparing everything so the minute this very expensive three-ring circus is on the road nothing holds it up until it is finished. One aims to finish the movie on schedule, or like this one, five days ahead of schedule.

Director Steven Spielberg rehearses a shot with the villagers.



Keith Hampshire

Indiana Jones (Harrison Ford) approaches the altar in the Temple of Doom.



was ten miles to the nearest road, let alone the nearest hotel, but it did give us an idea—to build our own village.

From there we went to Kandy and scouted a gorge. It was right by a dam site that was being constructed by a British company. We looked at everything on the ground and we found the dam site worked for the gorge.

All that was left was the main location for the village. We scouted the tea plantations in the mountains trying to find an imposing rock formation for behind the village. We found one right in the middle of a tea estate. There was no village there, just a tea plantation. But by this time we had decided to build the village.



Keith Hampshire

because that was going to be the easiest.

Other things began to take shape as we found the rivers were fine for our purposes and in the end, with the exception of the maharajah's palace, we found all the locations for India in Sri Lanka.

**BT: What was the first shot done for INDY?**

RW: The very last scene in the film, which is Indy and the other two returning to the village, was filmed on our very first day of shooting. The first scene, the interior of the nightclub, was filmed the very last week of shooting. Interestingly, the village sequences were shot in reverse. When Indy first comes to the village, it is totally desolated and bleak. The countryside is parched. The trees are leafless and the people are starving. When he comes back at the end everything has changed. The place has water flowing, everything is green, and the leaves are out. We had to do that with the village we had. So it was shot in reverse. First we shot the scenes with the village all wonderful and green and then we totally defoliated it, broke it down, made it look awful and shot those scenes.

**BT: How did everyone get along with the bugs?**

RW: We have a scene in this film with about 250,000 bugs. We had a variety. When we were shooting in Sri Lanka the animal wrangler who came with us spent the nights catching bugs. We shot some more bugs in California. We purchased a lot. One can purchase hissing cockroaches in pet stores, and another bug that looks like a scorpion but isn't. For the ground base we used a lot of crickets, regular roaches, centipedes and harlequin beetles. We had all kinds of things, even centipedes with filed teeth so they couldn't bite anyone. The life span of the bugs is about three weeks. We were in a struggle with them because they were all



Keith Hampshire  
A horrified Willie Scott (Kate Capshaw) in the bug tunnel

dying of old age. Also the set where we were shooting the bugs was right next to the stage where the tap dancers were rehearsing, dancers from the Obi Wan nightclub in Shanghai. The bugs tended to escape from the one stage onto the other one, terrifying the chorus line.

**BT: Can you give us some information on Ke, who plays Short Round?**

RW: We had been confronted with the problem of the third lead in the picture—a Chinese boy from the back streets of Shanghai, 1935. I figured that we were going to find a Chinese boy that sounded either American or English, since many of the children we interviewed had either been born in or had grown up in America or England. Hundreds of children were looked at in London, New York, Los Angeles, San Francisco, Vancouver and Honolulu. We found Ke Huy Quan, who plays Short Round, in Los Angeles. Since he's only recently come to the United States, he still has an accent and we were able to play him just as he is.

Chinese children, by and large, are very reserved, particularly if they live in a Chinese-speaking community. I interviewed a lot in London and it was very difficult to get them to do anything at all. Very shy. I think that's why we only found one. Ke is extroverted and appears to be rather precocious but he really isn't.



very easily because their whole lifestyle and economic level is so different. It's like being on another planet. That a worker can earn only 75 cents a day seems totally unbelievable to anyone living in the West. It isn't unbelievable within the framework in which they live, that's their way of life. It's imperative that one doesn't come in and destroy their way of life because, when one leaves, everything must go back to the way it was. It can't be different.

Anyone filming a movie in another country is a guest of the country and has an obligation to its people. In reality, one should go into the country, create employment and get some money into the local economy, but pay the going rate. Don't destroy the market because then you destroy the equilibrium, and you don't have the right to do that.

**BT: Was the rope bridge difficult to build?**

RW: The rope bridge was easy as anything. We had the advantage that the gorge was immediately adjacent to a construction site, where a British company was building a giant dam. They had hundreds of engineers and every piece of equipment needed to string anything across any gorge. It was a very simple operation. Otherwise, we would have had to

*Producer Robert Watts, executive producer George Lucas and director Steven Spielberg on location at Hamilton Air Force Base.*



Ralph Nelson, Jr.

**BT: There were a lot of children cast in this film.**

RW: We used a whole lot of Sri Lanka kids. There's one little boy who plays a child who escapes and returns to the village while Indiana Jones is there. It's a very key moment. Indy needs something to spur him on to the palace, because really he just wants to get out of there, and this kid arrives. We needed someone to play this part, to say a couple

Keith Hamps

Indiana Jones' sidekick Short Round  
(Ke Huy Quan).

of words, to do a little bit of acting. We brought a couple kids up from Columbo to have a look at them. There were a bunch of local kids who were hanging around and one of them was really interested in what we were doing. Steven tried out the two from Columbo and then he spotted this little boy. We pulled him off the wall to see what he could do, and he was better than the others. He also looked great, hit his mark every time. He did the job.

**BT: Are there problems with filming in third world countries?**

RW: It's very important to think about what one does in these countries. One can destroy people

bring in machinery and who knows what else. The dam was a real piece of luck. It saved us time and money, and a lot of aggravation. When you put up that kind of bridge you've got to make sure it's safe. If you fall off you're dead. I walked across it before the right hand railing was completely finished. I had to walk straight up there and go straight across, otherwise I might never have crossed it. After that I felt totally secure on the bridge.

**BT: Have you ever appeared in any of the films you've worked on?**

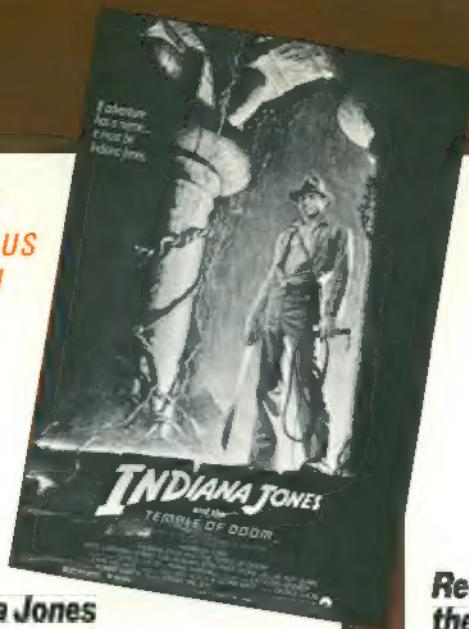
RW: Yes, I'm in INDY, so are Frank Marshall, George Lucas, Steven Spielberg, Sid Ganis, and others. We're part of the background action, the set dressing, designed for you not to notice. If you know what's going on and you don't look in the foreground, you'll see us in the airport sequence.

**BT: Could you summarize your experience with Lucasfilm?**

RW: At the end of five films, I leave Lucasfilm a very different person from the one who entered in 1975. When I entered Lucasfilm I was a production manager, and I'm leaving it as a producer. I have gained enormous experience because Lucasfilm has been an innovator in technique. It has been a marvelous experience to work with George on five movies, and with Steven on two of those. I admire both of them greatly, enormously.

■ Mary Paterno

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**Indiana Jones  
and the Temple  
of Doom Movie  
One-Sheet**

With sword and trusty bullwhip in hand Indiana Jones prepares to enter the Temple of Doom. Art by Bruce Wolfe. THIS ITEM IS AVAILABLE IN LIMITED QUANTITIES.

Price: \$9.50 each postpaid

**Return of  
the Jedi  
Poster Album**

It's the Who's-Who of RETURN OF THE JEDI, and a mini-guide to how the movie was made. One side of the Poster displays sixty-two color photos of the stars in your favorite scenes from all three movies. The flip side features photos of more than forty members of the cast and crew at work on JEDI, with their biographies and contributions to the making of the movie.



The RETURN OF THE JEDI Poster Album unfolds to a generous 22" by 34". It is an exclusive publication of the Official STAR WARS Fan Club.

Price: \$5.00 postpaid



INDIANA JONES AND THE TEMPLE OF DOOM is a Paramount Pictures release, which premiered in approximately 1500 theaters in the United States and Canada on May 23, 1984. This film may be too intense for younger children.



Harrison Ford, Kate Capshaw and Ke Huy Quan  
on location in Sri Lanka.

Eva Sereny

Italy  
Indiana Jones e il tento di  
maledetto

Willie Scott (Kate Capshaw) performs at the  
Club Obi Wan.

Keith Hampshire

# INDIANA JONES

and the

## TEMPLE OF DOOM™

France  
Indiana Jones et le temple  
maudit

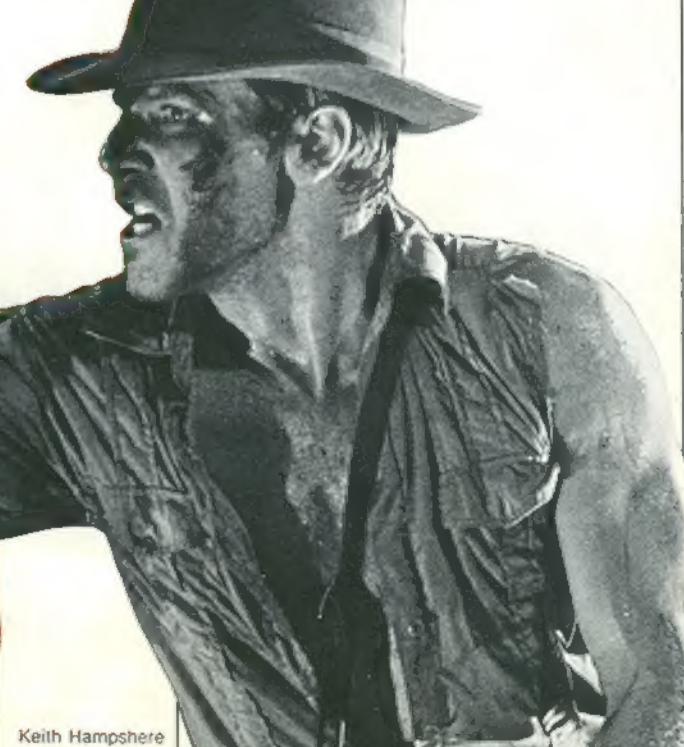


Germany  
Indiana Jones und der Tempel  
des Todes

Keith Hampshire

Indiana Jones (Harrison Ford) is forced by  
Thuggee guards into Mola Ram's chamber.

Portugal  
Indiana Jones e o templo de  
morte



Keith Hampshire





## THX Sound System

Last May, Lucasfilm Ltd. not only brought the theater-going public the third film in the STAR WARS trilogy, RETURN OF THE JEDI, but the new THX theater sound system. The THX system, initially installed in a few theaters, is now premiering in select theaters across the country in conjunction with the openings of Paramount's INDIANA JONES AND THE TEMPLE OF DOOM and STAR TREK: THE SEARCH FOR SPOCK. In an effort to improve and enhance the presentation of motion pictures the THX system is a major step. The system is the first advance in loud speaker systems in the past thirty-five years. Designed by Tomlinson Holman, chief engineer and Technical Director at Lucasfilm,

the system is tailored and adapted for each individual theater resulting in better low bass response, distortion-free bass program material at high sound-pressure levels, good high treble response, and uniform audience sound coverage.

What does all of this mean to the average movie-goer? It means a better movie experience as the sound system delivers state-of-the-art undistorted hi-fidelity sound. The THX system produced by Sprockets Systems is equivalent in quality to the special effects created by Industrial Light and Magic. THX is presently in operation at the following General Cinema and United Artists Communication theaters.

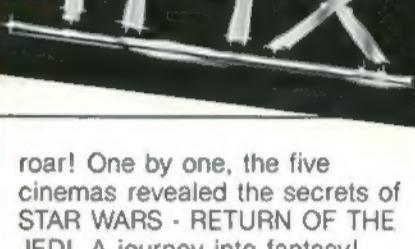
**Westwood, California**  
Avco Westwood  
Coronet  
UA Egyptian

**Dallas, Texas**  
Northpark  
Prestonwood Creek 5

**Orlando, Florida**  
Fashion Square

**San Francisco, CA**  
Galaxy

It will be expanding to an additional one hundred theaters in the next year. We hope you will have the opportunity to 'hear' the difference at your local theater. If you've heard the system, we'd like your comments. If you would like more information about the new THX theater locations please send an addressed and stamped envelope (SASE) to us and write THX Info on the outside envelope.



## Australia

**O**n October 26, 1983, within the Hoyts cinema complex, the largest in Sydney, Australia, anyone would have thought it was either New Year's Eve or maybe Halloween. But it was the Australian Premiere of RETURN OF THE JEDI.

Brilliant search lights bathed the entrance in true Hollywood style. The costumes, glamour, hundreds of cameras, and excitement of the crowds was truly fantastic. Interstate fans had begun arriving early in the day to join those already waiting for the explosive and concluding episode of the Luke Skywalker Trilogy. By 8:00 pm several thousand fans filled the theatre complex spilling into the partially closed street. Ticket holders, competition winners and chanting fans, many in costume displayed their enthusiasm and love for their heroes.

The cinema foyer resembled the Mos Eisley Cantina as the costumed fans congregated. Emperors with piercing yellow eyes; Vaders—full grown and pint-sized with lighted chest plates; Princess Leias with braids and blasters in outfits from Alderaan, Hoth and Endor; and Luke Skywalker both young and old, clad in black with lightsabers ready. Some even travelled from Tatooine, followed by Jawas, Sandpeople, Stormtroopers and many old attentive droids.

Not all fans arrived in costumes, many came as fans

with badges, patches, jackets, STAR WARS T-shirts, Rebel Force caps, and faces glowing with anticipation. Hoyts' staff looked magnificent in black T-shirts with silver RETURN OF THE JEDI logos emblazoned on their chests.

A bank of television monitors continually screened the JEDI trailer. Television crews, journalists and news media personalities from films and television were there for this eventful night. Spotlights showed where crews were filming and interviewing fans for the evening's nationwide news.

Finally the announcement came for patrons to make their way to the upper foyer and their seats. Within minutes the lower foyer was as desolate as the Jundland wastes but within each cinema explosive emotions resounded, for the long wait of over three years was at an end. The lights dimmed . . . 5 . . . 4 . . . 3 . . . 2 . . . 1 the 20th Century Fox logo came on the screen, and the audience raised the roof with a thunderous

roar! One by one, the five cinemas revealed the secrets of STAR WARS - RETURN OF THE JEDI. A journey into fantasy!

We cheered and applauded, we booted, jeered, hissed and screamed with delight. We gasped in horror and sighed with relief. Spontaneous ooohs and aaahs filled the cinema in the most touching scenes; and laughter too rang out. The cinema tilted and swayed through Endor and erupted with the Death Star. We cried with Luke, we cried for Vader. And we fell in love! We took a journey of intense excitement punctuated by periods of extreme delight.

The Ewok celebration moved us into a standing ovation which continued throughout the credits. The Force was everywhere! From Australia, We loved it George Lucas!

■ Denise Cunningham

The final part of the Bib Fortuna costume to be assembled was the delicate fingernails. "I couldn't do anything with my hands once they were on. They consisted of false fingers with green acrylic nails that fit over my hands."

To help himself develop a precise style for Bib Fortuna, Michael found it useful to try actually think like the character. "I don't think Bib Fortuna was particularly evil. I felt he was someone who knew that he could never be number one, but was very attracted to the idea of power. He obeyed Jabba the Hutt and felt a kindred spirit with the great slug."

As filming progressed some problems with the wearing of the elaborate costume and make-up began to develop. "The headpiece was very heavy," recalled Michael, "and by the end of the day my neck muscles were really sore. Also I was terrified that if I fell, the scull cap's weight would snap my neck. Constant monitoring by the crew insured that no such incidents occurred, but the danger was present."

Michael took his young son to see RETURN OF THE JEDI when it opened in London. "I was very interested to see the finished film and to look at it objectively, forgetting that it was me up there on the screen. I guess I must have been pretty successful. My son's reaction to Bib Fortuna was to spend most of the time clinging to my neck!"

■ Shaun Dawkins, assisted by Michael Stubington

## Michael Carter in Conversation

**T**HE SPOTLIGHT

**O**ne of RETURN OF THE JEDI's most memorable aliens is Jabba's formidable Major-Domo, Bib Fortuna. The convincing portrayal by British actor Michael Carter breathes life solely as a brilliant special effects collaboration.

RETURN OF THE JEDI was Michael's first science fiction role. In October 1982 he met with Director Richard Marquand for an informal talk. Recalls Michael, "Everything was shrouded in secrecy at this stage and only at the end of the interview did I realize that I had signed on for the third STAR WARS film."

Filming began for Michael at the end of January 1983, and continued until the beginning of March. Prior to filming he had spent weeks at costume fittings while the design of the Bib

Fortuna character progressed. To create the tendrils that projected from Fortuna's head, a special plastic cap was constructed onto

Once the facial landscaping was complete, the jagged teeth were placed in position. These were actually dentures made especially to fit the contours of Michael's mouth. "The teeth were difficult to work with because they kept falling out; especially when I raised my voice. One day I hit Mark square between the eyes with my bottom set."

which the tentacles were attached. "The cap was the first thing to be fitted," Michael reports. "The appendages were made of foam rubber and draped around my neck where they were pinned. After securing the cap in position Nick Dudman worked systematically down my face. The forehead lobes were glued on, followed by the nose area, then he worked around my jaw and he ended up by doing the neck just above my chest."

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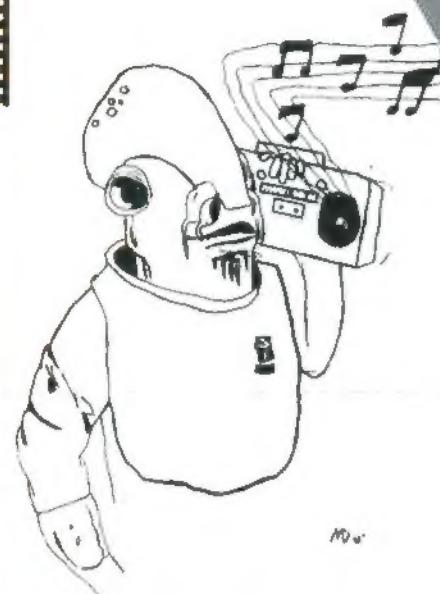
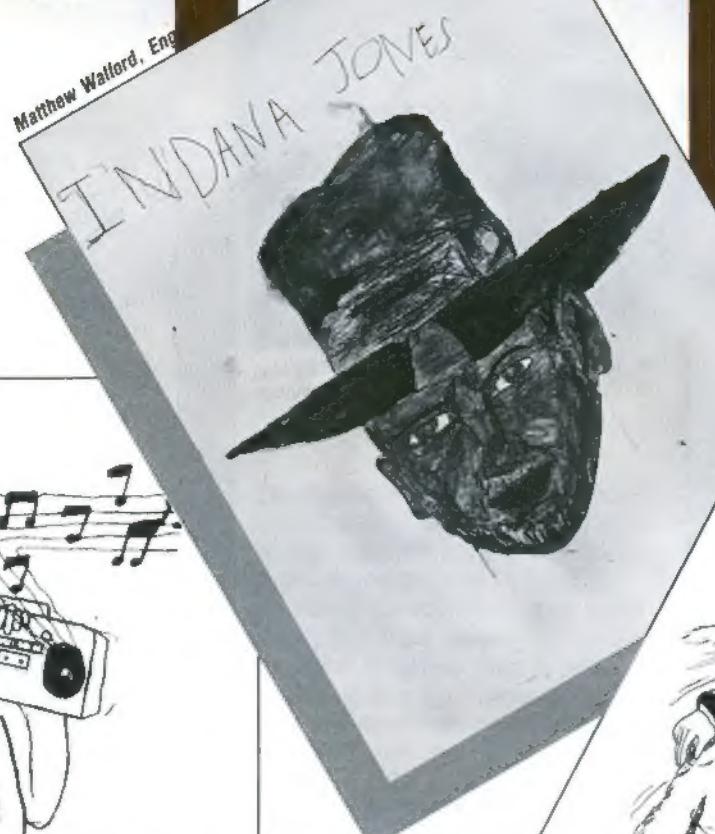
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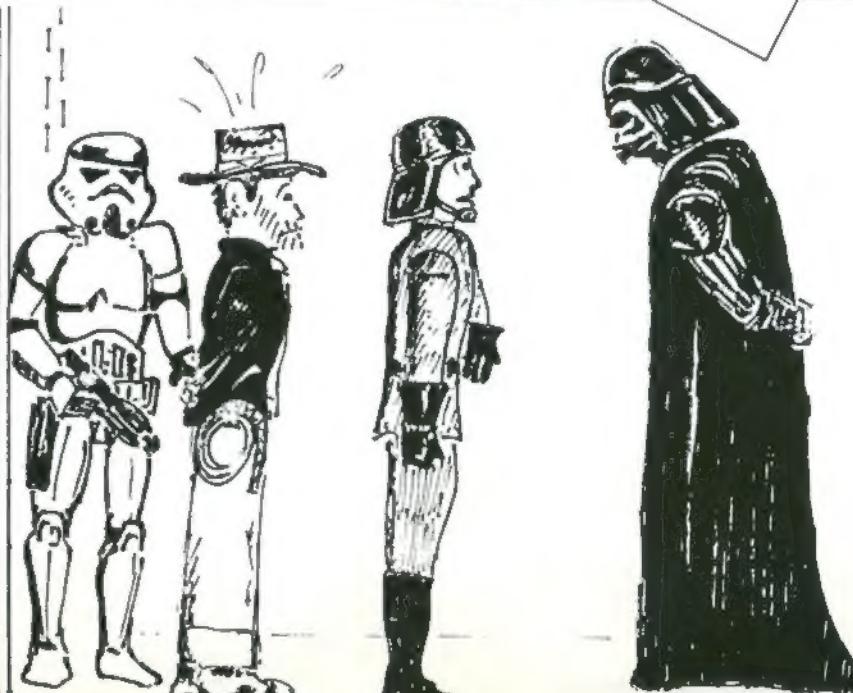
Mike Dowling Hinsdale, Massachusetts

Melody Kelso-Daly, California

Ross Davison  
Romford, England

**RAIDERS**  
OF THE  
IMPERIAL  
BUNKER

Barry Jack Port Elgin, Canada



## Message from the Director

Hello everyone. The STAR WARS Saga Triple Bill results were unanimous. Everyone would gladly sit through six hours of the STAR WARS Saga. Some of you even indicated that sitting through six weeks of STAR WARS films wouldn't be enough! Sometime in the future, Lucasfilm and Twentieth Century Fox will release the triple bill in the U.S.A. . . .

Don't forget. We would like to hear from Fan Club pen pals and STAR WARS collectors. Help us by becoming more active members. We appreciate hearing from you and would enjoy even greater participation by club membership worldwide.

### Renewals

All 1984 renewing members will receive the exclusive Lucasfilm Production Kit. The kit contains a beautiful glossy black folder which features the Fan Club logo in full color, an 8 x 10 color photo of

### Special Services

#### HOW TO WRITE TO US

Letters to the editor, pen pals, cast and crew fan mail, requests for special effects information, costuming guidelines, science fiction convention listings, club info: Official STAR WARS Fan Club, P.O. Box 2202, San Rafael, CA 94912 U.S.A.

#### VERY, VERY IMPORTANT!

Many times it is impossible to respond to letters because people forget to tell us who they are, so please remember to include your name, address and force number each time you write to us. Whenever possible, for a faster response, please enclose a SASE with your letter of inquiry.

#### PEN PAL SERVICE

If you are interested in having a pen pal, send a long, self-addressed stamped envelope to the Fan Club. Please write "Pen Pal" on the outer envelope.

#### CAST AND CREW FAN MAIL FORWARDING

If you wish to write a letter to the members of the cast and/or crew of any Lucasfilm production, address the letter to that person in care of our address. For example, if you wished to write to Mark Hamill, address the envelope as follows: Mark Hamill, c/o OSWFC, P.O. Box 2202, San Rafael, CA 94912. If you wish to write to more than one actor write a letter to each separately. Be sure to put your address in the body of the letter, not just on the envelope. We will do our

#### RENEWALS

Renewing members: you will be sent a renewal notice before you receive the last BANTHA TRACKS of your subscription. The date of the last issue of your current subscription appears to the right of your Force number on the mailing label. Please return the renewal notice in the envelope provided. Renewal fees: \$5.00 regular, \$6.50 first class postage (\$6.00/\$8.50 Canada, \$7.00/\$10.00 Foreign). Membership or renewal fees for Canada or non UK/European Foreign members must be submitted as international bank drafts or money orders payable in U.S. currency.

#### CUSTOMER SERVICE:

**United Kingdom/Europe, Africa & the Middle East**

Please mail all memberships, renewals, and special product orders and inquiries to: Official STAR WARS Fan Club, Customer Service Department, P.O. Box 284, Maldon, Essex, England CM9 6DY. Payments to our U.K. office must be made in British Pounds Sterling cheques, bank drafts or money orders, provided that all remittances are made payable to the Official STAR WARS Fan Club.

#### FORCE NUMBERS

To help improve Fan Club services all force numbers, except for our UK/European members, have been changed with the last two issues. Your current force number can be

# SPECIAL COLLECTOR'S ITEMS

Luke Skywalker Rebel Fatigue Jacket



ONE-SHEETS  
Available in Limited Quantities



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Yoda Patch A New Hope Vader in Flames



STAR WARS Logo

Three Patch Set  
The STAR WARS: A New Hope, Vader in Flames and STAR WARS Logo patches may be purchased as a set.

## Special Compilation Issue

Highlights from issues #1-4, Bio's George Lucas and Gary Kurtz, Mark Hamill Interview and more.

## BANTHA TRACKS BACK ISSUES

- No. 005 Interview: Irvin Kershner
- No. 006 Interview: Harrison Ford
- No. 007 Interview: Anthony Daniels
- No. 008 Interview: George Lucas
- No. 009 EMPIRE Preview
- No. 010 EMPIRE Report
- No. 011 Interview: Howard Kazanjian
- No. 012 Interview: Steven Spielberg
- No. 013 RETURN OF THE JEDI  
Pre-Production I:  
Jim Bloom and Robert Watts
- No. 014 RETURN OF THE JEDI  
Pre-Production II: Joe Johnston
- No. 015 Interview: Ralph McQuarrie
- No. 016 Interview: Carrie Fisher
- No. 017 Interview: Ben Burtt
- No. 018 Interview: Mark Hamill
- No. 019 Interview: Stuart Freeborn
- No. 020 Interview: Richard Marquand
- No. 021 Interview: Special Effects—  
Dennis Muren, Ken Ralston
- No. 022 Interview: Modelmaking—  
Lorne Peterson, Steve Gawley
- No. 023 Interview: Matte Painting—  
Mike Pangrazio, Chris Evans,  
Frank Ordaz, Craig Barron
- No. 024 Interview: Robert Watts

Preview of Summer 1984 Issue: Surprise Interview  
**INDIANA JONES AND THE TEMPLE OF DOOM: Behind the Scenes**  
**LFL News: The Ewok Movie**

